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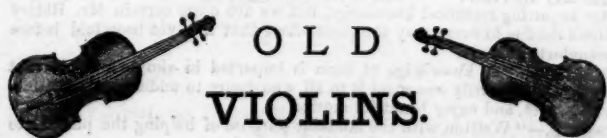
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Facts and Comments.

The Emperor Frederick III. has conferred upon Sir Morell the Grand Cross and Star of the Hohenzollern Order, and by thus honouring the first English throat-doctor, to whom he owes his life and his throne, has honoured himself. His Majesty, in presenting the insignia of the Order to Sir Morell Mackenzie, said:—"When you first came to attend me I had confidence in you because you were recommended to me by my German physicians. I myself have since learned to highly value your ability, and it now gives me great pleasure to be able to give you this Order in acknowledgment of your valuable services, and in remembrance of my accession to the throne."

Every musician, and especially every vocalist, will share in the joy and pride which the members of Sir Morell's profession feel, or should feel, at this announcement. For is he not the generous friend and guide and philosopher of all singers, great and small, who have come to him for advice, and do not many of our leading primadonnas owe him a debt of gratitude almost as great as that of the Emperor himself?

It is announced from Bayreuth that the official programme for the coming season was issued on April 6th. Seventeen performances are promised, the first being on July 22nd, and the last on August 19th. The repertoire will include "Parsifal" and "Die Meistersinger."

It is said that Madame Wagner wished to include in the programme "Tannhäuser," with the new first scene written for Paris, and some Wagnerites clamoured for "Tristan," which they considered (rightly, we think) to be the master's masterpiece, while others again asserted the claims of "The Ring of the Nibelung," which was really the first cause of the theatre. Fortunately, there will be time to carry out all these suggestions in due course. There is a guarantee fund sufficient to cover expenses for five years to come, and amongst the chief subscribers to that fund is the present Crown Prince of Germany.

With a few unimportant amendments, the Government will accept the Musical Copyright Bill which has been brought in by Mr. Addison, Mr. Bartley, Mr. Dillwyn, and Mr. Lawson. The object of the measure is to protect the public from vexatious proceedings for the recovery of penalties for the unauthorised performance of copyright musical compositions. A bad look out for Harry Wall!

Native talent is making its way abroad. It is pleasant to read of the decided success which Mr. Frederick Lamond, the young Scotchman, has recently had at Berlin, both as a composer and a pianist. At the third and last of a series of concerts given at the Singakademie of that city, he produced three pieces of his own composition, a pianoforte trio, a sonata for pianoforte and violoncello, and two pieces for the first-named instrument. All of these are well spoken of by the critics, although the influence of Brahms is said to be paramount. Mr. Lamond also played Beethoven's A flat sonata, opus 110, as well as pieces by Chopin, Mendelssohn, Liszt, and Tausig.

We regret very much to hear that Mrs. Henschel has been taken ill at St. Petersburg, so seriously that there is no hope of her being able to continue her Russian concert tour. It is doubtful even whether the vocal recitals contemplated by Mr. and Mrs. Henschel for May, in London, will take place.

The illness from which Mr. Oluf Svendsen the flautist, has for long been suffering, has, we regret to say, taken so serious a turn that a speedy recovery cannot be hoped for. Mr. Svendsen's engagements for the season have therefore been cancelled, excepting that for the Birmingham Festival in the autumn. In the meantime the familiar figure of the popular and distinguished musician will be missed from the ranks of the Philharmonic and Richter orchestras, for this season, but, we hope, for this season only.

Madame Albani will take part in one of the Richter concerts, when probably "Lohengrin," or at least "Elsa," will be in the ascendant, and when amateurs will be able to get an idea of the *lingua tedesca in bocca Americana*.

The prospectus issued by the Royal Institution for the season, announces amongst other lectures, a series of seven by Mr. Carl Armbruster on the later works of Richard Wagner. They are fixed for Saturday afternoons, April 14, 21, 28, and May 5, 12, 19, and 26.

The Municipal Council of Cologne has recently authorised the foundation of a Town Orchestra, which is to play at the theatre, at various concerts, and at civic celebrations. The step is an excellent one, and not even a very expensive one, as the following figures will show. The orchestra consists of 41 members and 12 "aspirants" or articulated pupils, as we might say, and the total expenditure amounts to £4,354 10s. The incomings, on the other hand, are to the following effect. From the theatre: £2,566; from the Concert Society, £510; from probable receipts of the summer concerts, £800, and £50 more for smaller items. The total expense incurred by the town amounts therefore to the moderate sum of £428 10s.

In England all things, and especially all musical things, are dearer than in Germany; but supposing even that they were exactly double, what would a small item like £900 in the Budget of Liverpool or of Glasgow be, compared to the enormous boon which all classes of society would derive from a fine standing orchestra?

Madame Gaylord has taken the final step that severs her from the lyrical stage. This actress, till very recently a popular and successful member of Mr. Carl Rosa's English Opera Company, has appeared at the Lyceum in legitimate drama, acting in a play which makes no demands on her capacities as a singer, for the three songs introduced into Mr. Delille's drama for "Lily" are a "far cry" from the music of "Mignon," among other operas in which Madame Gaylord excelled.

Concert-givers, artists, and members of the musical profession generally, will be pleased to learn that a Musical and Dramatic Agency, worked on the same principles as those already established in London, has at last been opened in Manchester. Our only wonder is that, in such a musical district, with Manchester for its centre, this has never been done before. The head offices of the Northern Musical and Dramatic Agency are at 15, Princess Street, Manchester, under the direction of Mr. Frank de Jong, who is well-known to the members of the musical profession.

Last week the Bradford Old Choral Society ventured, after an interval of two years, upon another concert, and presented a very attractive programme. The most considerable item on their programme was J. F. Barnett's cantata bearing the same title as Schumann's better-known "Paradise and the Peri." The principal vocalists were Mr. H. Waddington, Mrs. Stevenson Arnold, Mrs. Ashcroft Clarke, and Mr. W. Thornton. Mr. Thomas Ward conducted the performance.

The contradictory rumours as to the state of German opera in America, which are of more than ordinary importance, because that opera is partly representative of the progress of Wagnerian art in the New World, are dealt with in a straightforward and satisfactory manner by Madame Lilli Lehmann, one of the bright particular stars of that opera, who has written a letter to one of the German papers on the subject. Artists, as a rule, should not write to newspapers, but when they do, it would be at least well if all their letters were as sensible and to the point as that of Madame Lehmann. The lady admits that there is a deficit every year, but then she points out that such a deficit is absolutely unavoidable in the circumstances. There are 73 boxes in the theatre, each with comfortable seats for six persons, and these, as well as a good many stalls, are at the disposal of the stockholders free, gratis, and for nothing. The remainder of the house, even if absolutely sold out, as it was during the last four weeks on every evening, would not be sufficient to cover expenses, and the matter simply comes to this, that the shareholders receive their dividends in seats instead of in cash.

That they are well-satisfied with this arrangement was proved

at their final meeting, when there were 35 votes for, and only 2 against the continuation of the opera for another season. Mr. Stanton has started for Germany to enlist fresh recruits. According to Madame Lehmann's calculation, a box for 66 performances, and accommodating, as we said, six persons, costs its occupant about £400, which is not excessive.

The death is announced of Mrs. Amelia Lewis Freund, an able writer on social, musical, and other subjects, and the mother of John Freund and Harry Freund, both well-known journalists in America.

Mr. Alfred Hollins, of the Royal Normal College, London, made a successful appearance at Boston on Saturday.

Mr. Barton McGuckin has made a favourable impression in New York, where he appeared for the first time in "Faust" and "Lohengrin."

"Freund's Music and Drama" says: "Now that his concert season is drawing to a close, Signor Campanini is devoting his attention to the production of Verdi's latest and greatest work, 'Otello.' The opera will be presented for the first time outside of Europe at the Academy of Music on April 9th, and will be repeated a number of times thereafter. Signor Marconi, a tenor whose reputation in Europe is uncommonly high, will be the 'Otello.' Signoria Tetrassini, the wife of Cleofonte Campanini, who is to be the conductor of the performances, will sing 'Desdemona.' These three artists sailed for this city from Havre on the French steamship *La Champagne* last Saturday. Rehearsals of the opera will be actively pushed forward as soon as they arrive. M. Victor Maurel, the noted French baritone, is to have the important rôle of Iago, which he sang at the original production of the opera at La Scala, Milan, to the entire satisfaction of Verdi. M. Maurel's presence during the preliminary rehearsals, owing to his familiarity with his rôle, is unnecessary, and he only sailed yesterday. The new scenery and costumes, made expressly for the American representations in Milan, are on their way hither. The orchestra, which will be largely composed of members of the Metropolitan Opera House band, has been engaged, and the chorus is already rehearsing under Signor de Rialp. Only six performances of 'Otello' can be given owing to engagements in the West."

Herr Seidl's Second Symphony Concert introduced the "new Venusberg music" in connection with the "Tannhäuser" overture for the first time to New York. The scene between Venus and Tannhäuser followed, and, sung by Frau Lilli Lehmann and Herr Kalisch, her husband, created something like a sensation.

We regret to announce the death, at Frankfort-on-the-Maine, last Monday, of Herr F. A. Garbe, at the advanced age of 81. Herr Garbe was for nearly 30 years musical director at the Bad Homburg, where he became well-known amongst the foreign as well as the German visitors to the Kurhaus.

A curious revival from old times will be presented at the old theatre of Morlaix (Lower Brittany) on the 14th of April, namely, the performance of the Breton Mystery Play, "La vie de Sainte Tryphine." The actors in this play are to be the local tailors, shoemakers, masons, labourers, blacksmiths, etc. It is expected that many Parisians will go down to Brittany to witness this spectacle.

M. Bourgault-Ducoudray, whose interesting edition of modern Greek songs we had recently occasion to mention, has just had the order of knighthood conferred upon him by the King of Greece. A more appropriate distinction has seldom been granted to a more deserving object.

The death is announced of M. Jean Conte, the well-known violinist and Grand Prix de Rome at the Paris Conservatoire in 1854. He was a pupil of Carafa, and composed several operas; but with the exception of a short comic opera in one act, which was produced at the Opéra Comique some years ago, not one of his larger works has ever been performed on the stage or in the concert-room.

MM. Jaime and Duval have just completed the libretto of a new grand opera in four acts, entitled "Ivanhoé."

M. Alexander Guilment's first organ and orchestral concert of the season was given at the Trocadero on the 5th of April. M. Colonne was the conductor.

The following new works were performed for the first time in public at M. Montardon's concert at the Château-d'Eau, last Sunday afternoon: "La Légende de l'Ondine," by M. Rosenleker; a new violoncello concerto, by M. Hollmann, performed by the composer; an *ouverture dramatique*, by M. Charles Dancla, and part of "Renaud," by M. G. des Roches.

M. Haberl, of Ratisbon, has accomplished a task which must, to him, have been a labour of love. The results of his researches in the Vatican libraries, so rich in works of the fifteenth and sixteenth centuries, are published in a volume by Messrs. Breitkopf and Härtel: "A Bibliographical and Thematic Catalogue of Music in the Archives of the Papal Choir."

A graceful ceremony was enacted at Milan when, on the afternoon of March 24, Pagliano's portrait of Amilcare Ponchielli was uncovered in the foyer of La Scala. The Syndic and the Councillors of the City, a representative from Cremona, and several musicians, artists, and ladies were present. The accomplished and genial Mayor made an eloquent speech, and the proceedings closed with the performance of excerpts from Ponchielli's "Marion Delorme" and "Promessi Sposi," by the Scala Orchestra under Signor Faccio.

STAGE FAVOURITES.

Among those attractions incidental to theatrical life which go so far towards compensating the arduous nature of an actor's calling, one of the pleasantest to contemplate is that intimate relation, ripening into positive friendship, which in the course of time comes to be established between acknowledged stage-favourites and the theatre-going public. As year after year passes, and the same familiar figure is seen nightly strutting his or her brief hour upon the mimic stage, a feeling springs up between actor and audience of an altogether personal nature, and quite irrespective of admiration inspired by a mere display of talent, however remarkable; so that there is no danger of confounding the hearty ring of recognition which follows as a matter of course upon the appearance of an old favourite, with the applause, however enthusiastic, of the most gifted newcomer.

And when the player has grown old with his audience, when his industrious and often chequered career has been pursued under the very eyes sometimes of more than one generation, there seems little cause to wonder at the tenacity, in spite of failing strength and waning talent, with which he lingers upon the scene of his former struggles and triumphs, as loath to utter as his old and faithful friends are to hear, those words of farewell which he nevertheless feels must soon be inevitable. Many a playgoer and opera-goer too, will be able to call to mind not a few incidents connected with this often pathetic phase of the actor's career. On recollections of this sort, however, we have now no occasion to dwell, but rather to draw attention to the appearance of an interesting and charming addition to modern

theatrical literature, lately contributed by two artists who have lived long enough, and done good service enough in their profession, to earn the title of "stage favourites" in a very special sense, while, if they chose to cancel the leave-taking of a few years ago, they would still be young enough to look forward with justifiable confidence, to many a repetition in the future of their former triumphs. As, however, there seems to be little or no prospect of such an event, this temporary renewal of relations between Mr. and Mrs. Bancroft and their old friend, the public, will not fail to have a hearty welcome, especially in view of the attractive form in which it comes. For rarely, if ever, has the reading world been presented with so goodly a compost of professional anecdote, kindly criticism, and interesting personal reminiscence, as is to be found in these two chatty volumes. Before now Mrs. Bancroft has given proof of the possession of gifts which would doubtless have enabled her to make her mark had she chosen to follow a literary career, and these have stood her in good stead in the part contributed by her under the heading of "My Narrative." Her lively, unaffected style and quick faculty of observation; her descriptive power, both humorous and pathetic; her happy knack of characterisation, and, not least, her generous sympathies, serve to make this one of the most fascinating of theatrical biographies, and go far also towards explaining the secret of her success in the art to which she devoted her life. As will be expected, the rise and gradual growth of the Robertsonian School, with which the Bancrofts were so intimately associated, the youthful actors, such as the Kendals, Hare, Clayton, and others who co-operated with them in promoting a change in public taste destined to serve as a landmark in the history of nineteenth century dramatic Art, and, not least, "Tom Robertson himself," have received their due share of attention in these volumes. As a matter of course, also, we have an authentic history, enlivened by many a good story and entertaining digression, of the little theatre in Tottenham Court Road; its speedy rise to fortune under the new management, and the ultimate transfer of its triumphs to the Haymarket. But this is not a review of the book, and it calls for mention here only as emphasising in a record of the career of two essentially typical "stage favourites," that pleasing feature in the actor's calling already adverted to. From such a mass of material it would be difficult, even if space admitted, to make such a selection as could be deemed in any way representative. For the present, therefore, readers who wish to see how generally and wittily Mr. and Mrs. Bancroft can discourse of their past experiences on and off the stage, must be referred to the pages of the book itself, with an assurance that, bulky as it is, they are not likely to find in it one page too many.

MUSICAL COPYRIGHT BILL.

It will interest many of our readers to know the exact purport of the Musical Copyright Bill which has been prepared and brought in by Messrs. Addison, Bartley, Dillwyn, and Lawson, and which, as we state elsewhere, the Government has accepted. We print the draft of the Bill *in extenso*, leaving further comment till after it has become law, which may be expected at an early date.

A Bill to amend the law relating to the Recovery of Penalties for the unauthorised Performance of Copyright Musical Compositions.

Whereas it is expedient to further amend the law relating to copyright in musical compositions, and to further protect the public from vexatious proceedings for the recovery of penalties for the unauthorised performance of the same:

Be it therefore enacted by the Queen's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:

1. Notwithstanding the provisions of the Act passed in the third and fourth years of His Majesty King William the Fourth, chapter fifteen, to amend the law relating to dramatic literary property, or any other Act in which those provisions are incorporated, the penalty or damages to be awarded upon

any action or proceedings in respect of each and every unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall be such a sum or sums as shall, in the discretion of the court or judge before whom such action or proceedings shall be tried, be reasonable, and the court or judge before whom such action or proceedings shall be tried may award a less sum than *forty shillings* in respect of each and every such unauthorised representation or performance as aforesaid, or a nominal penalty or nominal damages as the justice of the case may require.

2. The costs of all such actions or proceedings as aforesaid shall be in the absolute discretion of the judge before whom such actions and proceedings shall be tried.

3. The proprietor, tenant, or occupier of any place or places of dramatic entertainment, or other place or places at which any unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall take place, shall not by reason of such representation or performance be liable to any penalty or damages in respect thereof (unless he shall wilfully cause or permit such unauthorised representation or performance).

4. In this Act words denoting a male shall include a female, and words denoting the singular number shall include the plural, and the word court shall include any tribunal before which such actions or proceedings may now be lawfully tried.

5. This Act may be cited as the Copyright (Musical Compositions) Act, 1888.

6. This Act shall extend only to England and Wales.

Reviews.

VOCAL.

After examining some of Mr. Charles Woolhouse's recent publications, a disposition on the part of this firm may be easily discerned to give encouragement to compositions of a higher quality than English publishers, for some mysterious reason, have for the most part shown any inclination to favour; and in this laudable endeavour they are sure to have the good wishes of educated amateurs in this country—a class, it should be remembered, which has of late days greatly increased both in numbers and intelligence. We believe it to be a fact not altogether significant of the actual state of musical culture in England, that singers and pianists desiring to obtain smaller works written in any form more pretentious than, as it were, in words of one or two syllables, should so long have found it necessary to search abroad for their supply, often obtaining, be it said, little better than educated common-places for their pains. There can be little doubt that when English publishers generally show greater disposition to make comparison possible, and to give native composers who have something to say an opportunity of saying it, this overweening respect for foreign brands—leaving of course as quite outside the question those great names which belong to all time and all countries—will have to be considerably modified. A collection of songs in sheet form lately to hand suggests remarks very similar to those made in our columns last week in connection with some pianoforte music issued by the same publisher. Without advancing any exaggerated claims for these, it may fairly be said that they all, in greater or less degree, exhibit signs of having been written with a distinct aim, that aim being something higher than merely to swell the flood of feeble musical literature with which the English market has so long been deluged. In three songs, for instance, by S. Emily Oldham, there is considerable charm of musical feeling, coupled with truthful expression, notably in "Guardami" (words from Metastasio), which, with its pure melody and thoroughly vocal character, might—barring an occasionally modern flavour—easily pass muster in a selection from some of the older Italian composers. "Loyal and true," a song of different description, also shows refinement, and even a refrain suggestive of the ordinary ballad style is redeemed from common-place by its fanciful and appropriate melody. "Love's return," by the same com-

poser, has less individuality, but possesses, nevertheless, decidedly pleasing qualities. In "Serenade" and "The Three Fishers," by J. Cliffe Forrester, the familiar words chosen by the composer place him under a certain disadvantage, by compelling him, especially in the latter case, to disturb well settled associations. His treatment, however, of Kingsley's verses differs materially from that in Hullah's well-known song, and though less catching, is not unlikely to be preferred by some by reason of the clever descriptiveness of the accompaniment, and of his successful endeavours to convey musically the contrasts and various shades of expression contained in the poem. One is less baulked in the setting of Longfellow's Serenade, which has already been set by so many composers in so many ways, that the thought of making comparisons scarcely now occurs. Suffice it to say that this latest version is a very pleasing one. There is an agreeable melodic flow in "Sleep," by Mrs. J. E. Vernham, and "Twilight" (Longfellow's words), by the same composer, though a song of slighter texture than some of the above, contains a pretty musical idea, and may be, perhaps, compared to what the drawing-room song may be expected or hoped to be, in the better days to come. "The Aureola," by Gilbert Byass, on the other hand, is in some respects more like what they really are, and may be said to belong to a class of songs dating from the days of the "Lost Chord"—which might not inappropriately be distinguished as "Choir Songs;" songs, that is, dealing with fancies and emotions supposed to be inspired by the sound of Cathedral music, and by the sight of dim chancels, stained-glass windows, and the like. "Beneath the Roses" by the same composer, is a pretty trifle, and ought to become popular. "The Castle in the Air," by G. Saint George, is well written and fluent, but of somewhat conventional type. "Sleep, sleep, O, my pretty one, sleep" is a very pretty lullaby, by Alex. S. Beaumont, with words by Longfellow, and this has been effectively arranged also as a trio for violin, viola (or violoncello), and harmonium. "The Angel and the Child," by Sidney Shaw, is a setting of some fanciful verses by Lord Lytton, here treated with considerable feeling and imagination, both in the voice part and in the descriptive accompaniments, the latter containing some excellent effects of an almost orchestral character. "Can you forget?" a song of lighter calibre, by the same composer, has also good qualities, the subject when repeated being pleasantly varied in the pianoforte part. (All the above, Charles Woolhouse.)

"Song of the Arab Maid," by Marian Davis (E. Ascherberg and Co.), is a moderately interesting rendering of words by Thomas Moore. "Plymouth Bay," by R. A. Boissier, a spirited nautical song (Charles Franklyn). Also connected with the deep, but in a more serious manner, is "Give up thy Dead, oh Sea," by John J. Dymond (Robert Crout), an altogether sentimental song of moderate merit. A sacred song entitled, "When I survey the wondrous Cross," by Churchill Sibley (Ambrose and Co.), is a fair specimen of its class.

"Songs of a Summer's Day," a collection of four vocal duets by Frank J. Sawyer (Novello, Ewer, and Co.), and entitled respectively "Dawn," "Noon," "Twilight," and "Night," is a pretty notion prettily carried out. The composer's associations with the various divisions of the day are evidently all cheerful ones, that character being imparted to "Night" by the tripping of merry elves. Perhaps, for the sake of a contrast, this last subject might have been treated more quietly with advantage; but these duets, as they stand, are interesting and effective, and possess qualities to recommend them to the attention of vocalists.

"My Country" is a pleasing part song by George Staker, with words of patriotic import by Tom Moore (London Music Publishing Company). Among recent church music worthy of attention is a well-written anthem for general use, "Praise our God," by Rev. J. Cater (B. Williams), and a clever "Te Deum," set to music in the key of B flat on the melody of the chimes, by Charles T. West. (Novello, Ewer, and Co.)

INSTRUMENTAL.

Some excellent and musicianly contributions to chamber music have lately appeared by Mr. Herbert F. Sharpe, in a taking little "Idylle" for flute (or violin) and pianoforte;

"Legende," for pianoforte and violin (a piece containing interesting matter for both instruments); and four duets for two violins with pianoforte accompaniment. The latter, entitled respectively, "Ballade," "Bourrée Caractéristique," "Barcarolle," and "Hornpipe," are full of character, and well worthy of the attention of violinists. We have also a graceful "Romance" for violoncello (or violin) and piano, by Sydney Shaw. An arrangement for voice and pianoforte, with obligato violin, has been made by Alexander L. Beaumont, of Eugene Wagner's "La Resignation," a charming melody which grows on acquaintance, and appears to advantage in its present form. G. Saint George in "Feuilles d'Automne," has written six pleasing morceaux for violin or violoncello, with pianoforte accompaniment ("Romance," "Chanson d'Amour, Meditation du soir," "Gavotte," "Bien aimée," and "Gondoliera"), all of which, as well as an "Elégie" for the same instruments, show considerable facility, and are likely to find favour with amateurs. (All the above, Charles Woolhouse). "Recreations," a little pianoforte impromptu, written at the instigation of the "Pen and Pencil Club," by Emily Hughes (J. and W. Chester, Brighton) is a piece of small pretensions, but light and pretty, especially as regards its closing theme, and no doubt well serves its purpose.

Among recent dance music "Hermione," a waltz by Gilbert Byass should have special chance of popularity on account of its dreamy and taking melody. (Charles Woolhouse.) "Margaret," another waltz by the same composer, and "The Sylvan Glen" polka mazurka, and "Merry Voices" polka, both by Carl Kiefert, are also excellent dance tunes. (All same publisher.)

ROBERT FRANZ'S SONGS.

By WILLIAM W. WALDMANN.

When the excitement was at its height in Bayreuth, and the attention of the world was directed to what was going on there, it was whispered in musical circles that Richard Wagner esteemed the songs of Robert Franz very highly, and frequently had them sung at his house.

Richard Wagner and Robert Franz!

People, unable to account for it, let the report go unheeded. Then again, after Wagner's death, it appeared in the *Leipzig Tageblatt*, that Wagner thought very highly of the song-writer, Lœwe, and had studied his works assiduously; also the songs of Robert Franz! Was it the perfect antithesis which caught Wagner's attention, and afforded him pleasure in listening to these songs? Wagner's passionate music, with its bold modulations and the alluring charm of its orchestration; and then Franz's songs, so pure and carefully written, which meet one unacquainted with them rather coyly, awakening no sensual feelings, standing there as pure and as white as marble.

The writer once asked Franz what he thought of the report, and he said: "During a visit to Switzerland, I called upon Wagner, who then lived in Zurich. In course of the conversation he opened his music case and pointing to it, said: 'There are all the musical works I possess.' They stood there—Bach, Beethoven, and my songs. What could I say to that? I then considered it merely as an act of courtesy, and attached no importance to it—now it is easily understood; and it may well be true that Wagner took a lively interest in my songs. I have already shown you, how, here, the music and the text are adapted to each other, and that the music comes naturally from the text. Wagner himself works upon this principle. Why our forms of expression differ there is good reason, and, should we use the same subject, the results would differ."

In a few words Franz gives a solution of the riddle.

What is meant, now, by the rendering of the text through music?

Realistic painting in a musical sense, it is not; but it is the plastic representation of musical ideas which the text creates in us.

In every moving phenomenon in the physical world one recognises the reflection of certain emotions and the emotion is the direct witness of life. But life, to put it in an artistic sense,

is the theme of music. Here lies the true so-called imitation of the bubbling of the spring, the surging of the waves, the rustling of the leaves, etc.

That is, to express it more clearly, one should not try to imitate Nature and its impressions, but he should rather take these impressions to himself, live through them, and then reproduce them in a new form. So originates a work of art.

As men sympathise more or less in their feelings, so shall we find ourselves more or less pleased when listening to different motives. To impress a fixed character upon musical thoughts by means of rhythmic, harmonic, and melodic forms, and to adapt it intimately to the text—this power of execution belongs to none of the song-writers in such measure as to Robert Franz, and here is the point of similarity to Richard Wagner. Samples from Franz's songs could be given by the hundred. Indeed from such an abundance it is difficult to select the most characteristic. Look at his "Herbstsorge," op. 4, one of his most beautiful songs.

Deep grief covers us—all like a fearful dream comes the thought, "She whom you love is lost to you;" "The summer comes back, it brings us new songs." Calmed, as if for a moment, all care were forgotten, comes the motive in D major instead of minor, with the words, "Bring us new songs." The song, "Ye Heights on the Beautiful Don," by Burns, contrasts cheerful nature with a heart torn with anguish. The heights are green and blooming; the birds sing so joyously. "Of my love sang I; and there remained of my rosy youth only a thorn in my heart." In the prelude, we see height above height rise distinctly. Melodious changes point to the flowery ornaments; then the birds begin to sing in constant emulation, until the minor motive of the voice—the real point of the song—returns. One sees for himself that here lies a beautiful example of Franz's musical feeling. Then see "Meerfahrt," op. 18, No. 4. The tone pictures here rise intuitively. Especially interesting is the close of op. 48, No. 1, a poem from Heine, "When two part asunder." One can here see how different the dramatic treatment is from the lyrical, as Franz, corresponding to the words, "The tears and sighs which came afterward," closes with an effective finale. Without the aid of various instruments, he produces a sufficient effect by means of rhythm. In op. 30, No. 6, Franz has very forcibly described the restless emotion of a distressed heart, which finds its confederate in the roaring of the thunderstorm. With the words "Then flash, all ye lightnings," the musical expression is simply frightening; one sees the dazzling, quivering lightning flashing across the sky. According to the contents, at the close of each verse the form of the accompaniment is changed. The unrest in Nature serves as a background for the voice, and, in contrast to it, anger and resentment break forth over the unfaithfulness of the loved one.

Let one study Franz's songs with the unity of the poetry and the music in view, then it is as if light were thrown on darkness, and the barrier which has obstructed us were taken away. Of all the emotions which men possess, even though they lie dormant, Franz's songs ignore none. Music can awaken the noblest part of man's nature, and this in the truest sense do these characteristic songs.—From the *Boston Musical Record*.

Next Week's Music.

THIS DAY (SATURDAY).

Afternoon Concert..... Crystal Palace. 3

TUESDAY, 17.

Miss Winifrid Robinson Princes' Hall. 3

THURSDAY, 19.

Philharmonic Society St. James's Hall 8

GLASGOW, 10th April.—The fourth and last of a series of Chamber Concerts took place on Friday evening 6th inst., in the Berkeley Hall. The hall was comfortably well filled. The performers were Mr. W. H. Cole (first violin), Mr. John Daly (second violin), Mr. Frank A. Baker (viola), and Mr. John Walton (cello). Among the works performed were Mozart's string quartet in F major, and Bennett's trio for pianoforte, violin, and cello, op. 26. Mr. H. A. L. Seligmann was the vocalist, and sang songs by Schubert, etc., and for the first time a new song by Hamish M'Cunn, entitled "I'll tend thy bower, my bonnie May."

The Organ World.

THE ORGAN WITH ADDITIONAL INSTRUMENTS.

A recent conversation on this topic—a not uninteresting one in these days of choral festivals in church—presented thoughts which the writer feels justified in placing second-hand before the reader. There seems to be a tendency to turn back to an ancient practice—through the medium of what may be regarded as modern equivalents—the practice of enforcing vocal music in church by the use of powerful wind instruments. In the olden time, the now obsolete cornets or Zinken and trombones were constantly employed to strengthen the vocal parts, and now we are returning to the practice, in a sense, by the use of cornet-à-pistons, euphonium, etc., and trombones with organ. This return to an ancient method is, however, less a question of fashion than a matter of conviction, with regard to effect. The organ, with its fixed wind pressure and even tones, it seems to be discovered, needs accent when external additions by means of orchestral instruments are made to its accompanying resources; and, no doubt, a small group of brass instruments not only produces the most emphatic additional sounds, but, especially if supplemented, as is the fashion, by drums, will supply the most brilliant and powerful accents. In the seventeenth century when stringed instruments first secured their seemingly never more to be disturbed orchestral supremacy, it became the fashion to score largely for strings and organ, with occasional additions to the orchestral resources in the shape of oboes, bassoons, horns, and even trumpets and drums. Now, in the conversation first alluded to at the beginning of this article, the proposal was made to institute a return to the practice, so largely prevailing from about the middle of the seventeenth century onwards, of using the stringed mass with the organ. Truly a mass of stringed instruments makes eloquent music in combination with the organ; but, curiously enough, seems to minimise the orchestral impulses of the organ, and to deprive its imitative effects of their colour and phrasing powers. This is easily to be understood. When heard with strings, the imitative wind instrument effects of the organ become pale, and show very plainly the fixity of their tones; consequently, the strings, while enriching the organ in one direction, actually impoverish its powers as a producer of wind tone effects. Then the addition of a few typical wind instruments, wood and brass, again make the imitative stops of the organ so colourless, as to be mischievous rather than useful in effect. Such results bring one to the question, is it possible to stop half way in the work of building up combined orchestral and organ tone? Further, is it not wise to aim at securing a complete and at least fairly balanced orchestra, banishing altogether in orchestral and organ combination, all the imitative organ presumptions, and confining the king of instruments to its finest orchestral functions, the supplying of a deep, massive, pedal bass when wanted, and the judicious use of its grand, permeating eight feet diapason work? But lacking the full use of orchestral and organic effects in combination, other questions arise. May it not be a justifiable economy to extend the use of the organ, employing that portion of the orchestra not only capable of yielding such characteristic accents as organ tone seems to lack, on bright occasions of festival display, but which also comes least into collision with the assumed orchestration and imitative effects of the organ itself? Regarding the question in part as one of economy in expense, required space, etc., it seems to be a growing opinion that a sufficiently complete group of brass instruments supplemented with drums, possibly, naturally forms the most convenient and, in proportion, effective addition to the organ for festival purposes. This is not a mere question of vulgar noise, but a matter in which certain requirements of the organ are most economically supplied, and in which the collision of real with imitative effects is avoided. These obser-

vations do not bear upon the possibility of effectively using obligato single instruments with the organ, but upon the question of obtaining broad effects upon economical principles. One would be sorry again to deter young composers from making experiments in the way of combining strings with organ. The whole question of orchestral and organic combination is indeed one worthy of serious attention on the part of those best able to form sound, serviceable opinions, and who are in the position to make useful and extensive practical experiments.

E. H. TURPIN.

ANNUAL DINNER OF THE COLLEGE OF ORGANISTS.

This enjoyable celebration took place at the Holborn Restaurant, on April 9th. A large company assembled, under the presidency of Dr. E. J. Hopkins. About eighty gentlemen were present, and there were several letters of apology for absence placed in the chairman's hands. Easter being early this year, and teaching terms ending and beginning at various dates during the month, a number of the College members found themselves placed between two fires, and were reluctantly compelled to resign a pleasant social gathering under pressure of business arrangements. Perhaps some fixed date, or approximate date, such as the third Monday in April might be brought before the College authorities as a remedy for inconveniences arising from the acceptance of a given day, dependent upon a great movable feast. Among the company of F.C.O.'s and A.C.O.'s, members and friends, were the following:—Messrs. H. P. Allen, J. J. Adams, J. Belcher, O. D. Belsham, H. R. Bird, Dr. J. Bradford, H. D. Callow, J. Crapps, A. S. Cooper, A. J. Dye, C. Davison, F. D. G. English, B.A., H. F. Frost, J. Flint, J. L. Gregory, Dr. F. E. Gladstone, A. J. Greenish, Mus. Bac., W. S. Hoyte, H. S. Hume, G. F. Huntley, C. King Hall, G. J. Hall, Ivimey, F. A. Jewson, Dr. C. Warwick Jordan, J. E. Jeffries, E. Kiver, Dr. H. Walmsley Little, Dr. W. H. Longhurst, G. Ernest Lake, G. A. Osborne, J. M. Pritchard, S. J. Preston, T. Pettit, F. J. Read, Mus. Bac., Rev. Dr. Ross, C. E. Stephens, T. L. Southgate, B. H. Steane, W. H. Stocks, H. W. Stocks, W. F. Schwier, F. G. Shinn, J. H. Slape, A. Trickett, Mus. Bac., Rev. C. R. Taylor, J. Turpin, Mus. Bac., E. H. Turpin, Dr. C. G. Verrinder, H. D. Wetton, J. C. Warren, W. G. Wood, J. Warriner, Mus. Bac., J. Walsh, Weekes, Watt, A. A. Yeatmann, etc. Grace was said before and after dinner by the Rev. Dr. Ross and the Rev. C. R. Taylor. The "Queen and the Royal Family," the first toast, was given in suitable terms by the Chairman, who next proposed the "College of Organists," dwelling upon the position and success of the institution as facts patent to all. "Success to our National Educational Musical Institutions," was proposed by Mr. C. E. Stephens, who pointed out the value of these institutions, and the large attendance of their students at the College of Organists' Examinations. Mr. Jewson, of the Royal Academy of Music, replied on behalf of that institution, the Royal College of Music, Trinity College, London, the Guildhall School, etc.; those institutions were also represented by various gentlemen present. "Success to the Organists' Benevolent Society" was proposed by Mr. E. H. Turpin, in the absence of the esteemed Hon. Treasurer, Mr. M. E. Wesley. The position of the scheme and hopes for its future were expressed by the speaker, who earnestly pleaded for the support and sympathy of all. "The Patrons and Vice-Presidents" were toasted by Mr. James Higgs, who spoke in warm terms of the distinguished persons in question. This was replied to by Dr. Hopkins as a vice-president. Mr. G. A. Osborne, in a very humorous and pleasing speech, proposed the "Council," whose labours and responsibilities he referred to at length. "The Hon. Treasurer and Hon. Secretary" were proposed in kindly and appreciative terms by Mr. C. E. Stephens. Mr. E. H. Turpin replied for

Mr. M. E. Wesley and himself. "The Chairman" was proposed in happy terms by Mr. F. Watt, who alluded to Dr. Hopkins's widely recognised talents and popularity. The chairman replied in an interesting speech, and was warmly received by the company. "The Vice-chairmen, Dr. W. H. Longhurst and Mr. O. D. Belsham," were proposed by Mr. J. Turpin, and those gentlemen suitably responded. "The Visitors" were proposed by Mr. W. S. Hoyte, and Mr. T. L. Southgate replied, offering his testimony regarding the good work of the College, and pointing out the responsibility and power of the members to advance the best interests of the art. After this toast Dr. Hopkins vacated the chair, and soon after the pleasant meeting came to an end; but not before groups of friends were formed, many of whom came from long distances and rejoiced in the perhaps too rare opportunity afforded for an interchange of artistic opinions and friendly greetings. It is hoped that a complete digest of the various speeches will be placed before the members of the College in course of time.

COLLEGE OF ORGANISTS.

On April 10th Dr. E. J. Hopkins gave a special lecture to the members and friends, on that interesting but too little investigated subject, "The Mediæval English Church Organ." The learned lecturer is recognised as a pre-eminent authority on this subject, and his very valuable and able paper at once claimed and held the attention of his listeners, among whom were some of our leading musical men and organists. The chair was taken by Mr. E. H. Turpin. Upon the proposal of Mr. Jas. Higgs, the meeting closed with a cordial vote of thanks to the esteemed lecturer. The paper will, in due course, occupy the reader's attention in print, when a still better estimate will be formed of its extensive research, antiquarian enthusiasm, and of the solution it affords of many perplexing difficulties accompanying the study of a comparatively unexplored subject.

STOURBRIDGE.—At Mr. T. H. Rhodes' Music Room, Lye, the opening of the new organ was celebrated by a recital given by Mr. W. T. Best, organist of St. George's Hall, Liverpool, on March 19th.

PROGRAMME.

Organ Concerto, G minor.....	Handel.
Andante, from the First Organ Sonata...	Alphonse Maily.
Prelude and Fugue, B minor	Bach.
Andante Cantabile	Th. Salomé.
Overture in E major, founded on the Austrian Hymn	Haslinger.
Andante, A major	H Smart.
Introduction and Fugue on a Trumpet Fanfare	W. T. Best.
Finale—Capriccio alla Sonata	Fumagalli.

DESCRIPTION OF THE ORGAN.

(Built by Mr. J. Clark, Bath.)

GREAT ORGAN.

Double diapason ... 16 ft.	Harmonic flute... 4 ft.
Open diapason ... 8 "	Twelfth ... 2 1/2 "
Horn diapason ... 8 "	Fifteenth ... 2 "
Stopped diapason ... 8 "	Mixture, four ranks ... —
Principal ... 4 "	Trumpet... 8 "

SWELL ORGAN.

Bourdon ... 16 ft.	Sesquialtera, four ranks —
Open diapason ... 8 "	Double Trumpet ... 16 ft.
Gedact... 8 "	Horn ... 8 "
Salicional ... 8 "	Hautboy... 8 "
Vox Angelica... 8 "	Vox Humana ... 8 "
Principal ... 4 "	Clarion ... 4 "

CHOIR ORGAN.

Viol de Gambe ... 8 ft.	Flute d'amour ... 4 ft.
Dulciana ... 8 "	Flute a cheminée ... 4 "
Orchestral flute ... 8 "	Clarionet ... 8 "

PEDAL ORGAN.

Open Diapason ... 16 ft.	Principal ... 8 ft.
Bourdon ... 16 "	

COUPLERS.

Swell to great (unison)	Great to pedals.
Swell to great (superoctave)	Swell to pedals.
Swell to choir (unison)	Choir to pedals.
Choir to great	Tremulant.

Total number of pipes, 1,926.

"FALSE RELATIONS."

A paper read before the Members of the College of Organists, by JAMES TURPIN, Mus. Bac. Cantab, F.C.O., etc.

PART I.

If the experience of musical students generally coincides with that which was my own, no part of the theoretical study of music presents so many difficulties in the earlier stages of their progress as that portion of the subject which is proposed for our consideration this evening. These difficulties—so it appears to me—arise from faulty definition, and brief, dogmatic, and arbitrary laws for the avoidance of so-called false relationship by theoretical writers, which are often broken in the examples given as models. Further, the student who is endowed with observation is still more confused by the apparent disregard to those rules by composers of all ages; because the rules have been laid down by the theorists in that unreasoning, dogmatic spirit, which appears to be peculiar to the lawgivers of musical science only, and with a narrowness of vision which could not embrace all the situations in which the interdicted proximity of certain degrees of the scale must occur.

Juliet asked, "What's in a name?" We may accept her own reply to the question, so far as it concerned the object of her inquiry. For certainly a rose would smell as sweet, and Romeo might be equally attractive to Juliet under any other name; but the definition of a matter of fact technical subject may be much obscured by a misleading appellation applied to it.

As a definition, False Relationship would seem to indicate an appearance of relationship which was deceptive. Whereas it should rather be understood to be complete non-relationship between two chords. Again, False Relationship, as a name of definition, might be understood to be an ambiguity in the nature of adjacent chords. Now, ambiguity in harmony is a most useful and effective means for the composer's use, as seen in a marked degree, and in the most commonly recognised form, in enharmonic modulation. To clear away doubt, and an undeniable source of misunderstanding in the minds of students on first approaching the study of the divine art, arising from the use of a misleading term, let us call want of connection between two harmonies, non-relationship. After continuous and universal use of a term amongst musicians for a lengthened period of time, I am afraid this is too great a task to be accomplished by one stroke of a pen. Of the value of such a change of name I am fully persuaded.

If the principles by which relationship between given harmonies can be defined and proved to exist, we may, by a process of negative reasoning, determine when chords are disconnected from each other by non-relationship.

The late John Hullah said, in one of those brief and effective sentences in which he frequently conveyed much instruction:—

"If there be any one principle which more strongly governs a modern musician than another, it is this—that those combinations follow one another with the best effect which are, or might be, connected by common notes."

The full force and breadth of this comprehensive sentence cannot be appreciated at once. From this we learn that all chords which have notes common to each other are, and must be, relative and connected harmonies. Again, the words "or might be" are full of meaning. They may, perhaps, be expanded thus:—

All chords which by the ambiguity of their nature may be assigned to more than one derivation, may be connected with two or more harmonies. To some this may appear to be a new principle in harmony; but such is not the case, as will be seen by the recollection that it is from ambiguity of character that enharmonic modulation derives its changeable nature. This will be the guiding principle by which relationship or non-

relationship of adjacent harmonies will be determined during the course of these remarks.

After we have carefully examined some of the leading authorities upon counterpoint and harmony, such as Fux, Albrechtsberger and Cherubini, what a limited amount of knowledge we gain upon so-called False Relationship and with what fetters have we been manacled. The sum of what we learn concerning so-called False Relationship is, that we are to avoid Mi contra Fa, or, in modern language, the incidence of the subdominant and the leading note appearing in two adjacent chords; also, that an accidentally altered note should not be heard in proximity with an unaltered note of the same name. Let us take each of these arbitrary rules separately and consider, in the first place, how far they are in accordance with true science; secondly, how the great masters have, with beneficial results, purposely broken the law. From their works let us endeavour to ascertain some principle which has guided them in emancipating themselves from a narrow dictum of the theorists. Cherubini, who may be considered the most generally accepted authority on counterpoint, says—"All successions of chords, of which one contains an F, and the other a B, and vice-versa, indisputably bring about the false relation of the Tritone."

If we turn to the example of the theorists, we see what must be self-evident to even a tyro at the art of counterpoint, that such a law cannot be maintained.

Immediately after enunciating this sweeping rule, Cherubini gives the familiar two-part example in the first species, in the last three bars of which the tritone is formed by the canto—in the bass—descending from the fourth to the second of the scale, and by the upper part by moving from the sixth to the seventh of the scale, thus:—

A	B	C
F	D	C

After this, the learned contrapuntist congratulates himself on his performance in two-part counterpoint in the first species, with a self complacency which is refreshing. Observe, however, he has not one word for a direct breach of the law which he has just previously enunciated, although the instance referred to is only the obverse of the last example he gives of interdicted progressions. Albrechtsberger, after a dissertation upon the false relation of Mi contra Fa, adds:—

"In a cadence of three or more parts, two major thirds, ascending a whole tone, are permitted, as may be seen in these examples," given in the key of G, in three and in four parts:—

Canto	C	A	G	C	A	G
	E	F	G	E	F	G
	C	D	G	A	A	B
				C	D	G

This is an acknowledgment that when the canto proceeds to the final cadence by the following succession of notes, viz.: subdominant, supertonic, and tonic, the tritone cannot be avoided, and is therefore accepted.

REVIEWS.

The Music of the Bible, J. Stainer, Mus. Doc., M.A., F.C.O. (Novello, Ewer & Co.; Cassell, Petter and Galpin). A valuable and interesting work, for the most part a reprint of Dr. Stainer's articles on the same subject in the "Bible Educator." The subject is treated with musicianly method. After an interesting introduction, the main divisions are "stringed instruments," "wind instruments," "instruments of percussion," and "vocal music." To organists and church musicians, not the least interesting portions of the book are the useful investigations concerning the origin of the organ and the vocal music of the Jews, though this last named subject is clouded with doubt and difficulty, and consequently open to speculative, rather than assured description. The account of the musical accents,

neumes, and ancient scales, are also valuable; but, in truth, the entire work is deserving of attention and study. Festival "Te Deum" in C, C. Warwick Jordan, Mus. Doc., F.C.O., etc. (Novello & Co.) This effective work has been scored, not only for full orchestra, but for brass instruments and drums. Those who know the value of the accents which judiciously used brass and drums bestow upon organ tone, will well understand how effective such a musicianly work as this is in its more available form; and as these instruments are *ad libitum* accompaniments, the work is highly effective, even for organ alone as the accompaniment medium. The setting contains well contrasted passages of jubilation and solemnity. The contrasts are all skilfully brought within one well-framed plan. The more striking effects are often attained by the most simple means, as in the subdued sentence, "We believe that Thou shalt come," and the resonant jubilation of such passages as "Day by day." Dr. Jordan's setting of the fine old hymn will be of special value at festivals, where the growing orthodox fashion of using the "Te Deum" prevails, and it will also be found an effective and useful setting in the ordinary service course.

RECITALS AND OTHER MUSICAL OFFICES IN CHURCH.

The following is the text of the Bishop of Rochester's recent letter on the subject of organ recitals and other musical performances in parish churches:—"An incumbent in this diocese has claimed my direction on a question which has lately stirred some brisk and not unimportant discussion—that of the legality of using parish churches for musical entertainments with payment charged for admission. The suitability of raising money by such a method is a distinct matter. It may be of service that I should publish an opinion communicated to me by the Chancellor of the diocese. 'The question of the legality of demanding a money payment for admission to a service or other function held in a church has not, I believe, been thoroughly discussed in a contested case. But it seems to me that such a demand violates the right of parishioners to attend the services of their parish church without payment, subject, as to certain parts, of certain churches, to a liability to pew rents defined by statute. I cannot conceive that it is possible to use a church for public purposes which do not transgress the 88th canon and are yet independent of this right of the parishioners. I think that the function in question must either itself be illegal as an act of desecration, or the parishioners have a right to be present without payment.' Hitherto whenever notice has been sent to me (the Bishop), of course with corroborative evidence that a musical entertainment is contemplated in a church, to which admission is charged by a money payment, I have distinctly forbidden it, and for any inconvenience or disappointment caused thereby those who violate the law must be held chargeable—not he who protects it. Moreover, I wish it to be clearly understood that under similar circumstances I shall do the same again. The House of God must not be lightly degraded into a concert room merely because it may be found a convenient place for making money. But there is a way out of the difficulty which neither violates the rights of the parishioners nor disturbs the associations of the devout. Let some Collects with a brief address be said at the beginning; then let the music, of course of a sacred character, follow; the Benediction will conclude the service, with the taking of an offertory for whatever object is desired, either at the doors or from seat to seat. By this arrangement, which is now constantly carried out, and so far as I know, generally sanctioned, no injury is done to anybody; and I should be sorry for the person to whom the opportunity of listening to sacred music, devoutly performed by a competent choir in church, is not only joy but a help, should be deprived of that opportunity."

On Easter Day, a silver mounted ivory baton of exquisite workmanship was presented to Mr. Ernest N. Cullum, the choirmaster of Holy Trinity, Charlton, S.E., on the occasion of his leaving England for Switzerland, where he has been appointed organist for the summer season, at the English Church, Lucerne. The presentation was made by the Incumbent, in the presence of a number of the members of the congregation.

RECITAL NEWS.

GODALMING PARISH CHURCH.—An organ recital was given on April 4th, by F. de G. English, Esq., B.A., A.C.O. Programme:—
 Allegro Maestoso (Sonata I.) Mendelssohn.
 Andante con Moto in F. Smart.
 Postlude on Plain Song Hymn "Urbs Beata, Hierusalem" Dr. C. W. Pearce.
 Andante (Violin Concerto) Mendelssohn.
 Adagio in D. Smart.
 Nazareth Gounod.
 Sonata in A. No. 9. Corelli.
 Fugue in E flat "St. Ann" Bach.
 Grand Solemn March in E flat Smart.

CHRIST CHURCH, HENDON.—On Sunday last, April 1st, a recital was given in the above church by the organist, Mr. H. A. Wheeldon, F.C.O. The programme included:—

Hallelujah Chorus ("Messiah") Handel.
 Pastorale Deshayes.
 "Praise His Awful Name" ("Last Judgment") Spohr.
 "Angelus" Massenet.
 March—Postlude H. A. Wheeldon.

BRIGHTON.—At the Dome, Royal Pavilion, organ recitals were given by Mr. A. King, Mus. Bac., Oxon., F.C.O. (Hon. Organist to the Corporation), on March 17th and 24th. Mr. King was assisted by Miss Ada Moore (vocalist), Mr. W. M. Quirke (violin), and Mr. H. Davey (pianoforte). Programme:—

March 17th.
 Concertstück Töpfer.
 Adagio from Quintet Spohr.
 Song, "Farewell" Bache.
 Toccata and Fugue in D minor Bach.
 Violin Solo, "Romance in F" Beethoven.
 Descriptive Fantasia, "The Storm" Lemmens.
 Song, "Fettered" Watson.
 Cantilene Pastorale Guilman.
 Coronation March, "Le Prophète" Best-Meyerbeer.
 Violin Solo, "Nuit étoilée," "Saltarella" Papini.
 "Chorus of Angels" S. Clarke.
 March from S. Elizabeth Liszt.

March 24th.
 Concert Fantasia Best.
 Andante from 3rd Symphony "The Surprise" Haydn.
 Song, "To Chloe" Bennett.
 Andante, Allegretto, and Vivace, 4th Organ Sonata Mendelssohn.
 "Ave Maria D'Arkadelt" Liszt.
 Violin Solo, "Andante and Finale from Concerto" Mendelssohn.
 "Marche Funèbre et chant Seraphique" Guilman.
 Song, "My Lady's Bower" H. Temple.
 "Ave Maria" Schubert.
 Schiller March Best-Meyerbeer.

MORNINGSIDE PARISH CHURCH.—A recital of sacred music was given on March 13th, 1888. Organist, Mr. W. H. Hopkinson, A.C.O. Programme:—

Organ Solo {Chorale in E minor }... J. S. Bach.
 Soprano Solo, from the Passion according to St. Matthew, "Jesus, Saviour, I am Thine" J. S. Bach.
 Organ Solo, Fugue in D minor, "The Giant" ... "
 Bass Solo, "Pro peccatis" from the Stabat Mater Rossini.
 Anthem, "Sweet is Thy Mercy, Lord!" J. Barnby.
 Organ Solo {Andante in G minor }... A. P. F. Boely.
 {Allegretto in C }... Niels W. Gade.
 {Allegro in A minor }... "
 Motett, "Hear my prayer" Mendelssohn.
 Organ Solo {Andante in F }... W. Rea.
 {Adagio in D }... Dr. E. J. Hopkins.
 Anthem, "Seek ye the Lord while He may be found" Dr. J. V. Roberts.
 Organ Solo, Cantilene, Marche Solennelle Alphonse Mailly.
 Choral Hymn, "The strain upraise of joy and praise. Alleluia!" A. Sullivan.

ST. COLUMBA'S, BELGRAVIA.—The St. Columba's Choral Society gave two recitals of sacred music in St. Columba's (Church of Scotland), on March 21st and 28th. The specially engaged soloists were, in "Hear my Prayer," Miss Ethel Bowra, and in "Crucifixion," Mr. Gregory Haste (tenor), and Mr. Arthur Taylor (bass). Organist, Mr. Henry A. Evans; conductor, Mr. John Lowe, organist and choirmaster of the church. These artistes did their work with care and artistic power. The order of recital was as follows:—Organ prelude, "The Crucifixion," by J. Stainer, Mus. Doc., and motett, "Hear my Prayer" (Mendelssohn).

PARIS.—M. Alexandre Guilman's Organ Concerts at the Trocadero, with organ and orchestra, are fixed for April 5th, 12th, 19th, and 26th. The organ pieces on the first occasion include Sonata No. 3, Guilman; Sonata in C for organ and orchestra, Mozart; Fantasia in G, Bach; Meditation (organ and orchestra), C. Lefebvre; Concert in F, Handel; Grand Chœur, Deshayes. Organ lovers here may well envy such concerts, and wonder something of the kind cannot be attempted in the Albert Hall. M. Guilman deserves every success for inaugurating performances for organ and orchestra.

Notes.

Mr. Geo. Dodds, the organist of the Elswick-road Wesleyan Church, Newcastle-on-Tyne, has been writing (for the *Newcastle Weekly Courant*) a series of interesting sketches on "Passion Music" with illustrations from the works of various composers. Appearing as they have been doing weekly, during Lent, the articles have been most appropriate to the season, and the selections from the works of Handel, Bach, Beethoven, Graun, Haydn, Paisiello, Jomelli, Clarke, Whitfield, &c. have been exceedingly well chosen, and have caused a considerable amount of attention in the district. The concluding paper was announced to appear on the 31st of March.

The choir of St. Paul's Church, Galashiels, presented to their organist and choirmaster, Mr. J. W. Oxley, A.Mus.T.C.L., who is leaving for Dumfries, a very handsome writing desk. Mr. Stirling, who made the presentation in name of the choir, said the present was designed as a memorial of the pleasant intercourse between the choir and Mr. Oxley for the past six years, and they wished him every success in the situation he was about to fill.

The fine organ at Sheffield Parish Church has been rebuilt by the original builders, Messrs. Brindley and Foster, upon their tubular pneumatic system, and now forms a perfect illustration of the application of that method, and is a very fine instrument. Mr. E. H. Lemare, F.C.O., presided with great effect at the opening service on April 3rd.

BECKENHAM PARISH CHURCH.—A special Lenten service was recently held in the parish church, at which Mendelssohn's "Christus" was sung. The service commenced with the anthem, "O Saviour of the World" (Goss), after which an eloquent sermon was preached by the Rev. Donald MacArthur. The oratorio then followed, and Mendelssohn's music, rendered by the fine choir of the church, was listened to with deep attention, the magnificent edifice allowing every note to be distinctly heard. Great praise is due to Mr. Hall for his careful and thoroughly conscientious conducting. Mr. E. Scovell sang the tenor recitatives with much feeling and expression, and Dr. Warwick Jordan presided at the organ with his accustomed ability. The service concluded with Gounod's "Marche Solennelle," splendidly played by the orchestra and organ.

WALSALL.—After evensong on Easter Day, at St. Matthew's Parish Church, the 2nd part of Gounod's "Redemption" was given. There was a full orchestra, the leader of which was Mr. F. Ward of Birmingham, and the choir was largely augmented for the occasion. The soprano solo "From thy love as a Father," was well rendered by Miss Mives, who, with Miss Clarke and Mrs. Beech, took part also in the trios, "Who shall roll away the stone?" and "The Lord he is risen again," the latter being led by Miss Clarke. The narrators were Messrs. C. Bruce (tenor) and D. Evans (bass), both of whom acquitted themselves remarkably well. The choruses were sung in a manner which proved that great pains had been taken at the rehearsals. Mention must be made of the finale, "Unfold, ye portals everlasting," with the glorious theme typical of the Redeemer, played by all the orchestra in unison, and supported by the full power of the organ. The "Redemption" was preceded by the "Adagio" from the "Scotch Symphony," Mendelssohn, which was indeed finely played, and after the blessing, Handel's Overture to the "Occasional Oratorio" took the place of the usual concluding voluntary. Mr. Horace Chant, R.C.M., gave most valuable help at the organ, which, by the way, is a fine instrument of Bishop's, containing three manuals and 44 stops. Mr. John E. Jeffries, F.C.O. (organist of the church) conducted. The church, which seats 2,200, was filled to overflowing, hundreds being unable to gain admission. The service was indeed a great treat, and the reverent attention given to it by the immense congregation was very impressive.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday, April 17th, the library will be opened from 7 to 10. April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell-street, Bloomsbury, W.C.

AT ALL LIBRARIES.

THE PRIMA DONNA:

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The Musical World.

LONDON: SATURDAY, APRIL 14, 1888.

"Musical World" Portraits.

ANGELO TESSARO.



Signor Angelo Tessaro, the inventor of the "Tachigrafo Musicale"—a new method of printing music which is to bring about a revolution in the music trade of the world—was born at Padua, Italy, in the year 1849, of a wealthy family of merchants. He learnt music from his childhood, by means of a peculiar system based on alphabetic letters, something like the "Methode Chev  ," and was educated at a college in his native town. At the age of 19 he obtained the highest University Degree in Mathematics. While looking after the business of his father, Signor Tessaro found time to devote himself to music, in which field he has succeeded in becoming very well known in Italy. He has composed a great deal of music of all kinds, and several of his sacred compositions have been highly praised by the critics and rewarded with prizes. At present, Signor Tessaro is engaged in finishing the score of a grand opera "Giovanni Huss," to a libretto by Angelo Zanardini, which deals with the most important period of the troubled life of the celebrated religious reformer. This opera, though composed to Italian words, is to be shortly brought out at Prague in the Czech language. Signor Tessaro is a member of the Santa Cecilia Academy of Rome, and of that called the "Dotti" of Rovigo, and belongs also to the committee for the International Exhibition of Music, to be held this year in Bologna, under the high auspices of Verdi and Boito.

It is interesting to learn that the invention of the "Tachigrafo Musicale," which, as we have already said, is likely to produce a revolution in the musical trade of the world, is due

to the refusal of a publisher to print in a very short time some of Signor Tessaro's compositions. Feeling disappointed, the composer, instead of trying another printer, thought of discovering a simple and cheap method of bringing out his music without the help of any publisher whatever; and after many trials and struggles he could exclaim, like Archimedes: Eureka! Nothing can be simpler in its construction and more easily managed than the elegant machine invented by Signor Tessaro to carry out his system, and which is worked entirely by young girl's.

The patent for this new invention, which reduces to one-third the cost of the printing of music, has been bought by Messrs. G. Ricordi & Co., of Milan, for Italy; by Messrs. Lahure, of the Imprimerie Générale of Paris, for France; by Messrs. Home & Son, of Edinburgh, in association with Messrs. Novello & Co., of London, for England and the British Colonies; and by Messrs. Roeder, of Leipsic, for Germany. Signor Tessaro intends to apply his "tachigraphic system" to typography, in substitution to the ordinary movable types, and it is said that he has likewise solved the very difficult problem of the application of steam power to the perfectly safe locomotion of carriages through the streets of busy towns.

Signor Tessaro, who, like most Italians of his time, fought for the liberty of his beloved country when still a boy, as a volunteer in the famous Garibaldinian legion called the "Carabinieri Genovesi," is a true and fine specimen of the Italian type. A brilliant career is evidently opening for him, and Italy may feel proud to add the name of Angelo Tessaro to the long list of artists and inventors which constitutes her chief glory.

C. LISEI.

Correspondence.

COUNTERPOINT.

To the Editor of THE MUSICAL WORLD.

SIR,—Though not without sympathy with some of the complaints advanced by your correspondent, "E. P.," I cannot but feel that the general tenor of his diatribe against Counterpoint, in spite of an incidental acknowledgment of the value of this study for educational purposes, is calculated to suggest, especially in the minds of young musicians, several erroneous and highly mischievous notions. Without, I suspect, altogether intending it, he has made himself in some measure the spokesman of an increasing class—the outcome of a natural and inevitable reaction against much that is cramped and soul-killing in the old school of music—who are inclined nowadays to scout the idea of discipline, taken in any real and serious sense, as unnecessary either for the raw student or for the full-blown composer. At no time than at the present has a word on the other side become more necessary, by way of corrective to certain widespread misconceptions as to the real significance of some later phases of musical development. It is easy to see how these notions have arisen. The spirit which animated the older devotees of fugal and other scholastic forms died out long before those forms were themselves abandoned. The first fugue, whoever wrote it, was, in respect even of the very form of it, an invention—a veritable inspiration, owing its origin, no doubt, to disciplinary contrapuntal exercises, which in those times were deemed to be indispensable, as, with modifications, they will prove to be in the present and in all times, for the effectual cultivation of musical gift. No one, I suppose, will pretend to deny the existence of imagination of a high order in countless masterpieces of fugal writing bequeathed to us by former generations. But fancy, working within the limits of circumscribed law, brightly though it may burn for a time, must by the very nature of things grow gradually dim, and eventually go out altogether, leaving nothing but the empty shell behind. That empty shell has, it must be allowed, been again and again presented to us by manufacturers of the imitative order, in these latter days, until the very sight of it has been sufficient to

provoke open revolt among those who look for something beyond the mere display of mechanical or mathematical skill in a musical composition. Thus far, then, your correspondent and I are at one in believing that the days of fugue are over: we want no more exercises out of school, now that those exercises have lost their power of suggestion and stimulus.

But while the laws of arbitrary form are by their very nature fleeting—being, in fact, not laws at all, but fashions—while modes of expression change with the aspirations, tastes, and general conditions of culture in each succeeding age, there is another law, intimately connected with our nature, which will have to be regarded as immutable so long as the human mind remains what it is; *i.e.*, the necessity of discipline for the effectual development of the artistic as of all other faculties. Such training of the mind and ear, by means of which the musical student—beginning with the simplest combinations of sound and working always under severe restriction to more complex forms—is helped to gain gradual mastery over the resources of his art, has been devised and carefully formulated by the teachers of old, whose united efforts have formulated a system so logical and sensible, that the master capable of suggesting any better suited for the purpose, is still to come. Counterpoint of secondary importance! Why, the thorough control over material it alone is capable of placing in the hands of a musician were never more needed than now. If in the phases of modern musical development there is an apparently greater liberty of treatment, we find likewise more extended development, more elaboration, and immeasurably greater demands upon the composer's skill. For, in order to realise even approximately the ideal of music which has arisen in modern times, the composer of to-day must possess a complete command over the movement of parts, a knowledge of harmony so far-reaching that it will enable him to press forward into the hitherto unknown, a freedom of fancy and insight into the secrets of rhythm—in short, all the learning, with many other qualifications superadded, which went to make the successful fugue-writer of the past. The rigid contrapuntal system has, in short, been replaced, or perhaps I might say developed, by a still more complex system of Polyphony, the successful application of which, in spite of its apparently greater freedom, exacts not less, but more command over the technical resources of the musical art. On examination it will be found that the greatest innovators have been those who, in their time, worked hardest on orthodox lines, and the composer who hopes to wing his flight in the higher regions, without first acquiring the strength which steady contrapuntal training alone can give, will soon find himself fluttering back to the ground. I have said nothing concerning the important æsthetic advantages to the composer of contemplating the purity, simplicity, and massive dignity characteristic of the diatonic style; nor have I adverted to what seems to me a curious phenomenon in the more chromatic music of the present day, *viz.*, that it is precisely that style of simple grandeur which is chosen by our great modern composers in the introduction of their rarest and choicest effects upon an ornate background. But I have said enough, I hope, to refute your correspondent's assertion that "the dead can do no more for us," and to show that, on the contrary, it is by the reverent and assiduous study of past achievements that we can alone hope to succeed in the more venturesome flights. Some great composer used to say, "Study hard to write a fugue, and when you have done so, make a vow never to write one again." This advice, in my opinion, accurately describes the mental attitude it behoves ambitious composers to adopt towards those styles and forms of other times they aspire to supersede.—I am, Sir, your obedient servant,

T.S.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

To the Editor of THE MUSICAL WORLD.

Edinburgh, April 7, 1888.

SIR,—Perhaps I may be permitted to draw public attention to a university matter which urgently demands reform.

The University of St. Andrews has, I am told, the power of conferring musical degrees. My informant, however, is not a legal authority, and, moreover, he was inspired by those who shape the policy of that university. Let me contrast the state of affairs at St. Andrews with that which obtains at universities where candidates can honourably graduate in music.

At Oxford and at Cambridge (I take these universities as typical examples), there is not only a Professor of Music, but there is also a Faculty of Music. Thus equipped, these universities hold periodical examinations and confer degrees upon such candidates as actually make good their claim to them. The action of these universities in granting musical degrees is, therefore, at once legal and honest. At the University of Edinburgh, although there is a Professor of Music, there is no Faculty of Music; and, accordingly, the degree is not conferred. How, on the other hand, is St. Andrews constituted? In the University of St. Andrews not only is there no Faculty of Music, but there is not even a Professor of Music. There is, in short, not a man about the place who is competent to test the technical skill of candidates for musical degrees. What would be the *honest* course for a university thus circumstanced? Clearly to have nothing to do with musical degrees. What is the course which it is actually pursuing? It is granting them—has granted them. Apart from being honest, is such procedure even *legal*? I greatly question it. If it be, there is no reason why the Society of Accountants should not be empowered to confer the diploma of Dental Surgeon.

Nothing need be said as to the gross injustice which such action on the part of St. Andrews University entails upon men who have obtained their degrees by submitting to the examinations held at Oxford and at Cambridge. Universities with duly constituted Musical Faculties sometimes confer degrees *honoris causa*; but degrees thus conferred by these universities cannot, for a moment, be dragged down to the level of such as are conferred by a university without a Faculty—without even a Professor of Music.

The valuation which men place upon their own musicianship by accepting, under these circumstances, laureaion from St. Andrews is doubtless perfectly correct. At all events, as it would be discourteous to dispute it, let us readily endorse the estimate, and admit that the musicianship and the laureaion are thoroughly worthy of each other.—I am, &c.,

JOHN GREIG,
Queen's College, Oxford.

Concerts.

CRYSTAL PALACE.

At last Saturday's concert the promised Symphony by Dvorak was performed for the first time. Although styled No. 3 in F, op. 76, it is in reality an early work; Dvorak himself has recently referred to it as op. 24, and has fixed the date of its composition as 1875. The form of the work is somewhat peculiar. In the first two movements the composer has evidently felt the restraint of the classical trammels he has imposed upon himself, and the result is not entirely favourable; the instrumentation is at times somewhat noisy, and the themes do not possess great originality or striking interest. In the scherzo and allegro molto we get somewhat more of the natural Dvorak; the former movement is marked by a striking dance rhythm vigorously sustained, while the finale may be taken as a species of Bacchanalia, worked out with great power and vigour. Altogether, the work is full of interest, and received a very fine interpretation from Mr. Manns's orchestra. A new comer, Herr Hans Wessely, made a good impression as a solo violinist in Spohr's rather tame concerto in E minor, op. 38, and Wieniawski's fantasia on Gounod's "Faust." His tone and intonation at first seemed affected by nervousness, but he subsequently warmed to his work, and played with excellent breadth of phrasing and artistic instinct, winning a very favourable reception. Madame Valleria was the vocalist, singing "Elsa's Dream," from "Lohengrin" (in which, by the way, the orchestra were curiously at fault), and songs by Mendelssohn

and Schumann, in her well-known manner. Weber's "Oberon" overture opened, and a really magnificent performance of Wagner's overture to "Tannhäuser" concluded the concert.

ROYAL ARTILLERY CONCERTS.

Perhaps no military band holds so high a position amongst music-lovers as the string band of the Royal Artillery. It was not this reputation only, however, that tempted us to the uttermost parts of the metropolis on the afternoon of the Wednesday before last, but the performance, for the first time, of a new symphony by the popular conductor, Cavaliere L. Zavertal. Uninviting as the suburb of Woolwich is, however, the music was of a sufficiently high quality to repay us for the journey. The symphony, which is in D minor, is composed in the orthodox four movements, an introductory andante followed by an allegro, an andante proper, a scherzo and trio, and an allegro con fuoco. The first few bars of the andante contain the leit-motive, which re-appears in divers ways throughout the work, and forms the basis of the movement. The allegro is musically, and prepares the listener for the subdued grace and peaceful subtlety of the andante proper. The scherzo is a quaintly original movement, written chiefly for the strings, and the finale an allegro con fuoco, opens with an industrious bee-like theme, the intermezzo being fugal in form, and culminating in a rich, full ending. The whole work is far above the average, as was to have been expected from a musician of Mr. Zavertal's evident earnestness. Mr. Zavertal is the composer of several operas, and the experienced hand could be detected in the skilful orchestration. It is to be hoped that an opportunity will shortly be afforded, at the Philharmonic Concerts for instance, of hearing this symphony in London.

MISCELLANEOUS.

The students of Trinity College gave an orchestral concert on Monday evening last, at Princes' Hall, to a large and friendly audience. The orchestra, which included several of the professors, played Schubert's overture to "Rosamunde," two movements from J. F. Barnett's suite, "Lay of the Last Minstrel," and the War March from "Athalie" in a very creditable manner, also playing various accompaniments and a MS. overture of Mr. Frank Swinford, a student. Though it cannot truly be said that any great originality is displayed in this work, it nevertheless shows that the composer has not studied his counterpoint in vain. He seems to have taken Mozart for a model, the overture resembling that to the "Zauberflöte" in form, while he has relied more on fugal and contrapuntal devices than orchestration for his effects. Miss Blanche St. Clair, Miss Emily Rivett, and Mr. R. W. Lewis played various pianoforte pieces with orchestral accompaniment, the former displaying by far the best style and finish, and Mr. J. H. Callcott performed on the violoncello in a manner that showed he has made considerable progress on that instrument. The vocalists cannot be spoken of in so favourable a manner. Their production was in almost every instance faulty, and the tone emitted throaty in quality. This is a matter to which the professors will do well to pay great attention. Miss Bowley, who sang "With verdure clad," has a pleasing soprano voice, but must be careful to avoid a *tremolo*. Two songs by students—J. S. Ford and Miss Marie Brooke—were in the second part, and showed a very fair amount of inventive faculty in their composers.

The Anerley Musical Society may fairly claim recognition as an existing institution, and an active one. Its sphere is naturally limited to its own neighbourhood, where, conducted by Mr. C. H. Cellier, it does a great deal to foster the best interests of music. The Society gave its twelfth concert on Tuesday evening last, at the Vestry Hall, in a room completely filled. Gade's "Psyche" was the principal work rendered, and it was followed by a miscellaneous selection. The principal parts in "Psyche" were taken by Mrs. Mason, Mr. Randolph L. Coward, and Mrs. Surridge; minor ones being allotted to Miss Huston, Miss Fisher, and Mr. J. T. Morrell. A capital band of strings, led by Mr. Allan Campbell, joined with Miss Annie Gruzelier, who is a good pianist, in rendering the orchestral accompaniments, and the general arrangements were superintended by Mr. W. Surridge, the society's popular hon. secretary. "Psyche" went well; with very little exception, soloists, chorus, band, and conductor are alike to be congratu-

lated, and the same remarks apply to the latter part of the programme, which included solos for the principals and other interesting items, *inter alia* "The Miller's Wooing," by Eaton Fanning.

Mr. Sinclair Dunn gave one of his successful ballad concerts last week, at the Cavendish Rooms, giving himself, "I'll sing thee songs of Araby," and joining Miss Susetta Fenn in the duet "Huntingtower." Miss Kate Fusselle, Mr. Frederick King, Miss Gyde, Mr. Fox (at the piano), also took part in the concert.

Miss Millington Synge's last pianoforte recital at the Portman rooms, we are glad to learn, was a success in every way. Miss Synge is a musician of undoubted ability, and the reception of her song "Time and Eternity," and of her playing of Grieg's sonata was most enthusiastic. We understand that Miss Synge's song is to be performed at the next concert of the Musical Artists' Society, on the 28th of this month.

Music Publishers' Weekly List.

VOCAL.

Fruitless Question, A (part song) ... F. A. Onslow ... Novello.
I am sitting so sad (D to F) ... J. J. Dymond ... Groult,
Walthamstow.

Thou art gone where Spirits blest
(D sharp to E) ... Methfessel ... Andrews,
Manchester.

What matters it how we die? (E flat
to F) ... U. R. Jones ... London
Music Publishing Company.

Who is Sylvia? duet (contralto and
baritone) ... Erskine Allon ... London
Music Publishing Company.

VOCAL SCORES.

Golden Isle, Cantata ... F. Pascal ... J. Williams.
John and Angelina, Operetta ... L. Elliott ... "
Sang-Azure ... F. Pascal ... "

INSTRUMENTAL.

Entr'acte March for piano ... Massenet ... J. Williams.
Four little pieces, violin and piano-
forte ... C. Zoellner ... "

Idyl, pianoforte duet ... A. S. Beaumont ... Woolhouse
Le Libelle ... F. Leideritz ... J. Williams.
Organists' Quarterly Journal, Part 78
Reveil du Printemps, violin and
pianoforte ... G. Saint-George ... Woolhouse

BOOKS, ETC.

History of Music, The ... Naumann-Praeger Cass. II.
La Musique aux Pays-Bas, vol. 8 ... Ed. van der Straeten Schott.

PROVINCIAL.

BIRMINGHAM, April 9.—Our Theatre Royal last week has been the place of *rendezvous* of all who are musical and art-loving, and more or less crowded houses welcomed nightly Carl Rosa's Operatic Company. The revival of Meyerbeer's "Robert le Diable" has proved here, as it did in Liverpool and Manchester, a great success. Whatever Carl Rosa undertakes is done with a view to maintain the high and well-deserved reputation he enjoys, and for which he has sacrificed the best part of his life. That he has reached that coveted goal, "brilliant success," cannot be doubted, and the crowds which nightly besiege the theatres where his company play, are sufficient proof thereof. Mr. Mercer H. Simpson, the lessee and manager of our Theatre Royal, has mounted Meyerbeer's romantic opera in truly magnificent style. The *mise en scène*, especially in the incantation scene, was graphic in the extreme, and the dresses and appointments magnificent. The performance on

the whole had an artistic stamp; and too much cannot be said in praise of the artists who constituted the admirable cast. Madame Burns as Isabella, looked well, and sang the difficult music in her usual facile manner. She was, however, not in good voice. The famous Aria, "Robert, toi que j'aime," lacked sympathetic sentiment. Miss Fanny Moody (Alice) perfectly charmed the vast audience by her graceful simplicity, intense pathos, and highly refined singing. The part of Robert suited Signor Francesco Runcio, both his acting and singing being distinguished by artistic conception. His voice seemed to have gained in roundness. A better stage presence than that of Mr. Charles Manners as Bertram would be difficult to find. I have had opportunities of seeing the *role* of Bertram on the principal stages in Europe, but cannot recall to my mind a finer impersonation. The orchestra and chorus so ably controlled under Mr. Goossens's bâton deserve a word of high approval. The *répertoire* this week will include "Faust," "Robert le Diable," "Bohemian Girl," "Galatea," "Carmen." Mr. Stockley's last Subscription Concert takes place on the 19th April, Mr. Edward Lloyd and Madame Helene Trust being the soloists. The principal orchestral item will be Mendelssohn's Scotch Symphony. Our local tenor, Mr. Lloyd James, is about leaving Birmingham for London. He possesses an admirable voice of sympathetic timbre, and is likely to become a valuable acquisition to the concert platform. The Birmingham and Midland Musical Guild announce their third Classical Chamber Concert for Thursday next.—O.P.

MANCHESTER, April 10.—On Saturday last Mr. Seymour Jackson gave his annual benefit concert at the Free Trade Hall. Our local tenor has so many admirers here as to make it a matter of course that the hall should be well filled. The programme was of a popular kind, such as would be most likely to appeal to those present. Mr. Jackson's efforts were warmly and deservedly applauded, and he was ably seconded by the artists whose services he had secured. Amongst the vocalists the most noteworthy was Miss Conway, a lady who has been mentioned on previous occasions as possessing a beautiful soprano voice. She has rarely been heard to such advantage as on Saturday in Mozart's "Dove Sono," and Haydn's "My mother bids me bind my hair." The instrumental solos formed by no means the least interesting part of the programme. Amongst these must be especially mentioned two by Mr. de Jong, our eminent flautist. Opportunities of hearing this gentleman come only too rarely. Mr. Thorley Brown created a most favourable impression by his rendering of Chopin's "Polonaise" in A flat. The season of the Gentlemen's Concerts was concluded on Monday afternoon, April 9, by a recital given by Mr. Hallé. The programme opened with a most interesting novelty in the form of a Capriccio by Bach which has never before been given in Manchester. It is a charming specimen of programme music, depicting in six movements Sebastian's regrets at the departure of his brother. Three delightful harpsichord lessons by Scarlatti followed. Then came two sonatas of Beethoven—the first and the last. Mr. Hallé's playing of Beethoven is always an education to those who carefully listen to him; and on this occasion it was most instructive to note how wide an interval of progress separates op. 111 from op. 2. The recital was concluded by an admirable performance of Chopin's Polonaise in F sharp minor, op. 44.

BRADFORD.—The expiring season brings forward the St. Cecilia Society, a select body who make their meetings pleasing re-unions, with music as a motive. They held their open meeting of the season on Tuesday, the 10th instant, and gave a fairly good performance of Gade's "Crusaders," without extraneous aid or either soli or choruses. A better proportion of voices to each part would have improved the choral singing, in which, however, there was no lack of zeal. Mrs. Wehner, Rev. E. W. Easton, and Mr. J. H. Dixon were the solo members, and Herr Adolph Beyschlag conducted at the pianoforte. The latter gentleman also played solos, Mrs. Rudolf Delius, Miss Marie Lummert, Mr. M. Bonsor, and Mr. Younghusband singing songs. A fortnight ago the Old Choral Society, the first-established of the Bradford vocal societies, and which also boasts of an orchestra and a good library, gave a creditable performance of Barnett's "Paradise and the Peri." Another of the recent amateur concerts was promoted by the Shipley Choral Society, under Mr. J. H. Rook. Their essay was Barnett's "Building of the Ship."

To Musicians and Others.

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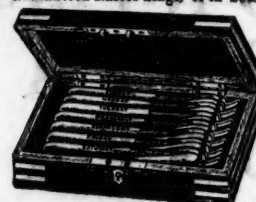


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